

Can
Pam
C
Clayton
John H.

DEVELOPING THE DUMMY



By
JOHN H. CLAYTON
Clayton Service
Chicago

CANADIAN
NATIONAL PARKS
LIBRARY



DEVELOPING THE DUMMY

SOMEONE said, "The surest sign that John Clayton was born in Australia is the celerity with which he covers advertising ground in kangaroo leaps and few words." This may be so, but we are not so much interested in where Clayton was born as in what he does.

JOHN H. CLAYTON is one of the world's best direct mail advertising men, especially on all phases of printed mailings. For many months he conducted a department of constructive criticism in "The Inland Printer," the printing magazine of largest circulation. His Clayton Service, in Chicago, is an organization designed to help printers give their clients better advertising aids, and when a man has earned such a reputé as a printed advertising expert that he serves as a consultant to producers of advertising, that's just the type of man we hire to help YOU. That's why we ordered this little booklet.

Mr. Clayton was one of the directors and Secretary of the Direct Mail Advertising Association and is in demand as a speaker before Conventions of the Associated Advertising Clubs and other business organizations, as well as a regular contributor to business journals. If you appreciate this little booklet, won't you tell us, so that we may pass along your verdict to Clayton? He'd be interested.

NATIONAL LIBRARY

Copyright in Canada, 1917, by
The Mortimer Co. Limited
Copyright in the U.S., 1917, by
John H. Clayton

MAIDABAO
SIRAS JAROTAN
YRABU

DEVELOPING THE DUMMY

By JOHN H. CLAYTON



ASSUMING that you have the copy of your booklet all written, it's mighty important that your next move be the preparation of a dummy. The dummy will be to you, to your advertising manager, and to your printer, what the architect's plan of a house is to the owner, the architect, and the builder. It would be a queer house that was built without a plan. Where do you think any of the operators in the transaction would land unless they had a plan to follow—and followed it?

Yet those who rightly ridicule the idea of a house being built that way will go very gravely and deliberately about the important task of booklet building without *any* kind of dummy. Then they express great surprise and exhibit considerable chagrin because the booklet turns out a fizzle advertisingly and a disgrace typographically.

Importance of the Dummy

The dummy is the guide, the director, the stand-by, the reference. Once you get your dummy made your way is clear. Without it you're likely to go in a circle. A man getting up a booklet without making a dummy is like an amateur speaker making an address. He doesn't know just where he's going and he's not exactly sure when he'll get there. His effort is wasted because it lacks order, co-ordination, and an objective.

Like as not he'll return to the praise of the ladies of the congregation for their unselfish attitude in giving up to the cause *all* the proceeds of the bazaar after he's just got through telling, for the third time, of the very high quality of brick with which the new club house is to be built. And he'll probably be dwelling on the cost of the lot on which the structure is to be built when he should long since have finished and the fashionably dressed singer, specially engaged for the occasion, be well on her way to the minor movement of the pathetic ballad.

So, too, with your dummyless booklet builder. His "speech" on paper is almost certain to be a hopeless mixup of explanation, admonition, and unrelated facts, served most uninterestingly—and surely lacking the punch necessary for results.

A dummy enables the man who is selling to make a real sales talk on paper. Without the dummy something is sure to be forgotten. What's to prevent it? With a dummy—a skeleton book, if you please—all the elements for successful sale will be included, the facts will be convincingly presented, and the final close will be a winner.

Importance to the Customer Himself

A dummy enables a man to check his own work. He enlarges here, curtails there, amplifies, illustrates, explains and backs up his argument, and does it all successfully because his embryo booklet—his dummy—is his guide.

If he goes further than the rough pencil dummy and makes up one on actual stock, in actual colors of ink, with very fair representations of the illustrations sketched in and colored, he has a still greater advantage—he sees his book before him as it actually will be. And then he can go about improving it at the stage where change is logical, before a single drawing or cut is made, before a single type is set; avoiding the necessity of readjustment and alterations, and saving both time and money in the experiment.

The Importance to the Printer

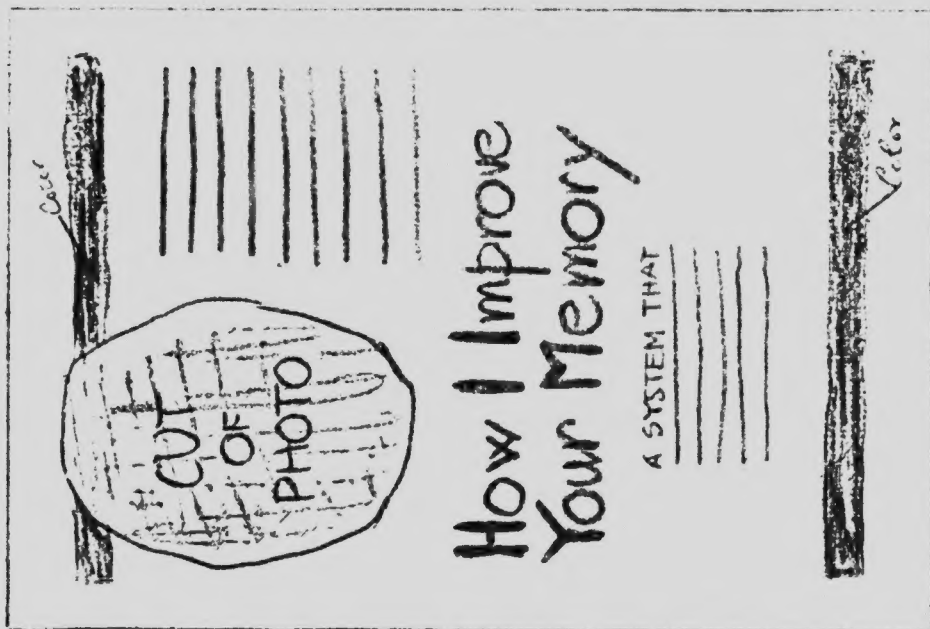
Now we come to the man who is going to do the printing. Without a dummy the printer has to guess what the builder of the booklet wants. A mass of copy is thrown down before the printer. He's told the size and the number of pages. Cuts are to come. They'll be "so wide and so high—about." "Do you think this will go in all right in 10-point?" (referring to the hodge-podge copy) and "I want a first-class, snappy job made of this booklet" are usual questions and common remarks made by the dummyless buyer.

Now, take the man who comes with a dummy to the printer. *He knows*—and the printer knows that he knows—because the skeleton booklet is living evidence of his knowledge. All is clear. An understanding between customer and printer is a matter of minutes instead of hours. And the fore-armed booklet buyer is enabled to purchase his goods—his printed sales message—at a greatly reduced rate, *because the time and the brains have been put into the preparation of the booklet at the place where they belong—at the beginning.*

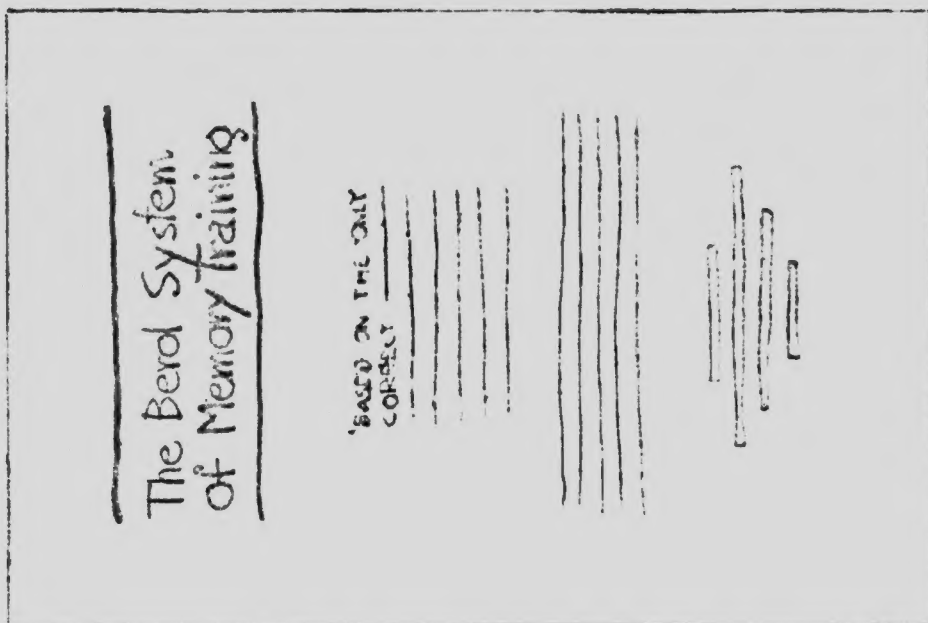
How to Lay Out the Dummy

Always make the roughest of rough dummies first. Never try to get your finished result from the initial effort. Be sure to have a dummy the actual size the booklet is to be. There are a lot of heartburnings directly traceable to the habit of picking up any old sheet, folding it over, putting a pin in the backbone, and "going to it." In marking off your display and illustrations, be sure to indicate just about the space you actually intend to devote to these items. This is mighty important in saving time-wasting changes.

For your rough dummy a black and a colored pencil will suffice—and you can shoot the work ahead at a great rate by just indicating it in the roughest of hand-lettering. So long as it's legible it will be all right. Look at the illustrations of a rough lay-out of a booklet cover, the first page, and

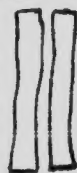


A



B

THE BEROL SYSTEM

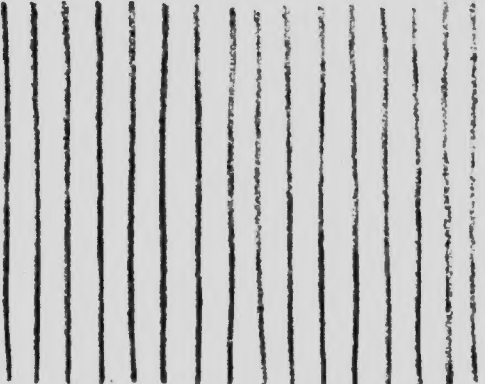
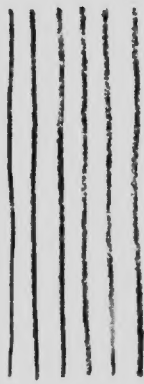


~~Test.~~

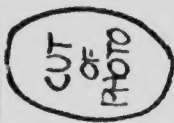
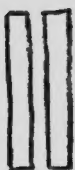
-



~~Test.~~

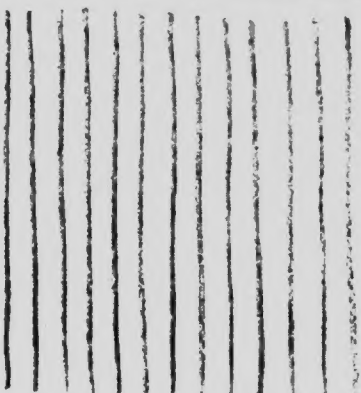
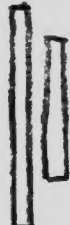
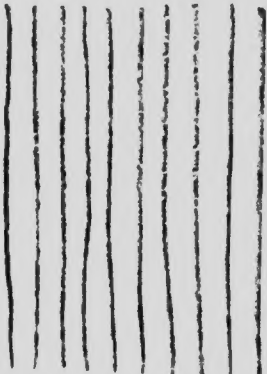


THE MEMORY SYSTEM THAT STAYS



~~Test.~~

-



Four productions showing style adopted for rough preliminary layout.
(A) cover; (B) inner title; (C and D) two inner pages. When general
aspect is adopted, type faces and sizes are designated.

C

D

the inside spread (see pages 6 and 7). These will give you a pretty good idea as to the manner of procedure. Personally, I never write *any* copy at all without making some sort of dummy or lay-out. And the more experience I have in this business the more convinced I become that this is the correct plan.

When I arrive at the rough idea of what I'm going to say, I write in my headlines, indicate the nature of the illustrations, and roughly outline where the copy is to go. *But I don't write a word of the actual copy* until I have submitted the dummy—either this rough one or the later finished piece—to my customer.

You, as your own booklet producer, can well adopt the same procedure because you then have something tangible, something explanatory, to show your associates without having had the work of writing a lot of copy which might be absolutely useless on account of your having struck the wrong note in your appeal.

Deciding on the Color Scheme

Perhaps I unduly inflate the importance of this phase of the building of your booklet. But I don't think so; for to me the effectiveness of your message is going to be measured by the facility with which your colors are chosen. Colors in themselves speak unhesitatingly, and their speech is going to help or retard the sale of your goods in proportion as it is correctly "phrased." By this I mean that if you've taken full advantage of the possibilities afforded by a correct color scheme your goods are going to sell that much more readily; if on the contrary, you wilfully disregard these waiting opportunities you're going to lose in sales what you've neglected to put into your color appeal. I always try to fit the color scheme to the message and the recipient.

Take a booklet going to a list of people with scanty incomes—people pretty low down in the scale of intelligence

On following pages of this insert are shown actual reproductions of work, with descriptive legends, emphasizing the facts portrayed in the text of this brochure, and demonstrating in an efficient manner, the need of submitting the handling of your advertising to a fully qualified and properly equipped printer. Note particularly the use and abuse of decorative material and white space, and above all, note the results accruing from simple means in contradistinction to fussy and ornate typography.



Here is an example of fine cover design.
The lettering has impressiveness and
harmonizes perfectly with decoration

KNABE PIANOS



ESTABLISHED 1837
WM. KNABE & CO.
MANUFACTURERS
DIVISION AMERICAN PIANO CO.

WAREROOMS

NEW YORK
KNABE BUILDING
5TH AVE. & 39TH ST.

BALTIMORE
MC LANE PLACE

FACTORIES
BALTIMORE
CORNERS EUTAW, WEST AND
CROSS STREETS

Design not at all suitable for subject. It would
take a vivid imagination to connect the two.
Type too severe and decoration incongruous



OFFICE OF
FRANKLIN JOHNSTON
PUBLISHER

The responsibilities of management are shared with his brother Edward C. Johnston as publishers. Frank in Johnston devotes himself particularly to directing the Foreign Trade Service, Circulation Department and to the determination of editorial policies.

we have secured information upon the buying houses abroad. Our files, our indexes, our lists—all these features which are a matter of course to the seven hundred advertisers who are now making use of our service—will be a revelation to the man who thinks that an export paper is simply a magazine sent abroad. All or any part of it is at the disposal of the man who decides to approach his export problem with the specialists' assistance which we are equipped to give him.

We are especially anxious to have a chance to help the man who comes to New York to investigate the export situation as it applies to his business. The long and successful experience of this publication qualifies us to be helpful to him in solving his problem and we have assisted many manufacturers in getting the sort of information they want preparatory to starting an export trade campaign.

The foreign markets frequently seem complex and difficult to the man who has not previously made a study of them. It is of great assistance to him to be able to avail himself of the mass of information that we must always keep at our fingers' ends. A personal conversation clears the air.

[[

On this and three following pages are shown splendid examples of shape and tone harmony in booklet make-up

OFFICE OF
EDWIN C. JOHNSON
PUBLISHED



We have set aside a space in our offices for the use of visitors to New York. You will find here a place in which your papers may be locked up through the lunch hour or overnight. We supply facilities for correspondence while you are away from your own office. Use our office as your mail address; we will consider it a privilege to look after your letters for you.

Three years ago the Federal Government virtually designated this neighborhood as the natural centre of the export trade by building the new Custom House here. As all exports are cleared through the Custom House, it is evident that this will continue to be the export trade centre of the United States.

The Whitehall Building has committed itself to offering facilities particularly to the shipping companies, industrial corporations and the export trade. Within the building are such offices as those of the United Fruit Company and the Philippine Government Purchasing Agency, as well as many buying offices of foreign importing and industrial companies. An imposing list of manufacturers' export agents carry on business here, and something like thirty export commission houses and many freight forwarders have offices in this sky-

Perfect balance with preceding page,
making ideal opening for work of this
description



THE NEW YORK
EXPORT BUILDING

Proper grouping of half tones in conjunction with simple, effective typography enhances advertising value of above



THE NEW YORK
EXPORT BUILDING

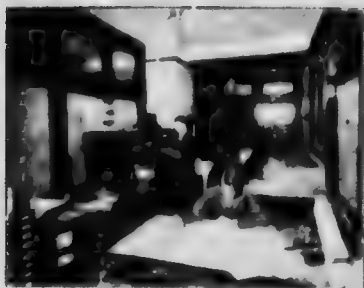


scraper. Eight of the steamship lines and the consulates of Brazil, Great Britain, Norway, Sweden, Portugal and Uruguay are located under the same roof.

No one can visit New York on export business without coming to our locality, for within two minutes' walk of our new offices are a number of large buildings in which are housed nearly all of the leading buying offices for large industrial concerns and railways abroad, export agents, freight forwarders, foreign bankers, export commission merchants and steamship offices.

On the top floor of the Whitehall Building is the Whitehall Club,

Proper grouping of half tones in conjunction with simple, effective typography enhances advertising value of above



Middle of page

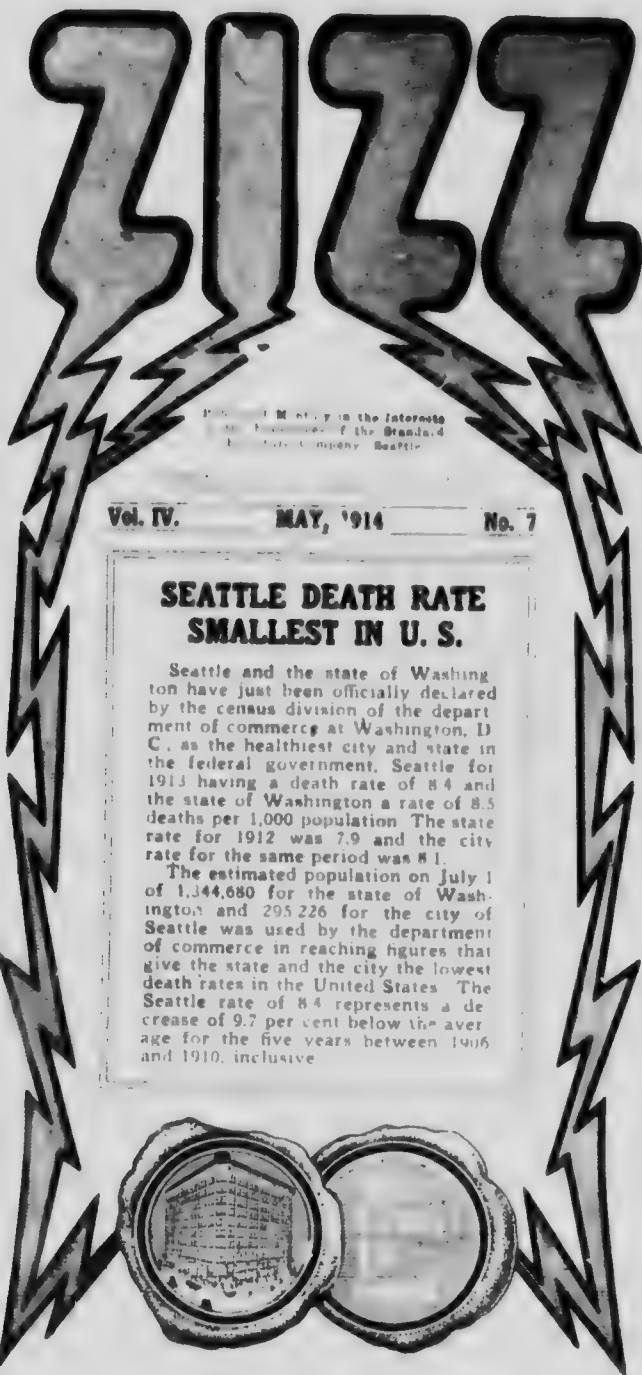


Page 1

generally considered the most attractive luncheon club in New York, and the recognized meeting place of the export and steamship trades.

We are rather proud of our new offices and we want you to see them. But more than merely proud, we are very confident about them. We know that their increased conveniences and facilities will enable us to be of greater service to our clients- that they will be the means of widening our acquaintance and making our share in the development of American commerce abroad even greater than it has been in the past.

Note the appropriate and harmonious treatment, and perfect affinity with preceding "face" page.



Example of inappropriateness of design to subject. Although house organ for Furniture House, it looks like advertisement for an electrical concern

—a booklet telling the story of cheap furniture or, maybe, low-priced cooking utensils. Here you'll obviously choose strong, primary colors—the kind that will have a forceful appeal to the type of people to whom your booklet is going to be a real message of economy, of beauty, of utility.

If you could take a glimpse into the "parlor" of one of your prospects you'd see tawdry finery, glaring color contrasts, and pictures which you'd at once throw into the fire as abortions, but which to them appeal as being the highest art. So "spread it on thick" when you work out your color scheme for such people. Give them the kind of thing that will be like the kind of thing they like. Talk to them in the language they'll understand.

But, when your booklet deals with period furniture, price-less antiques, expensive jewellery, your colors will of course be delicate tints, neutralized secondary colors, and only here or there a spot of primary color for emphasis and to bring still greater prominence to the quieter parts by way of contrast.

When I have real estate for sale, I use browns and greens, as I do, too, when advertising vacation trips. If my booklet is intended to sell steel I choose a blue-gray and a black.

Appealing to professional men I use tints of purples or browns with black; to the average business man on an office appliance I'm apt to take a middle course—neither too glaring nor too quiet.

If the booklet is a manufacturer's appeal to the small town or the lower grade big city dealer, I'll use strong colors because I then will talk to my man in the language he understands, very often being compelled to disregard all my rules of color relationship to the object for sale and subordinate them to the cruder appeal of the man's half-formed taste.

So much for color. Not that the subject is exhausted, but because there are other phases of the booklet's appeal calling for attention.

What Engravings to Buy

It took a little pondering as to whether the question of engravings should come before that of paper—the two are so closely related. But, as the paper may be more readily adapted to the engravings—assuming that we must order our engravings according to rule—I give preference to cuts.

You of course know the three main types of engraving—woodcuts, zinc etchings and half-tones. When and why should one of these three forms be used? Or maybe all three? Or only two of them? Here's one safe rule regarding half-tones: Wherever you're after actuality, such as proof that such-and-such a thing really did happen, use actual photographs—and this of course means halftones.

You readily see the convincing power of pictures of the automobile before and after the new stylish top was added; of the actual picture of the tire that has gone ten thousand miles, but because of being a Ringoro-Never-Wear shows hardly any signs of disintegration. No wash drawing ever looked as convincing as a *real picture* of the very houses you'll have on either side of you when you move into Marveldale. Nor are you as well satisfied with a pen-and-ink drawing of that lovely new gown at only \$24.95 as you are when it is shown by the halftone method, reproducing a beautiful model wearing it.

Of course the vast majority of engravings are zinc etchings. Cost often dictates this. Yet we have seen superb zincs from magnificent pen drawings purchased at very high prices. So it wouldn't do to make a blanket statement that, when it's a matter of cost, choose zincs. What, then, are you going to do about it? I guess it's a question of individual judgment, modified by the one or two hints I've given above and dozens more for which I haven't room in this little talk. You know where woodcuts fit in—where articles such as cans, packages, etc., are to be reproduced there's not a method of handling that beats the good old woodcut.

Importance of Paper

Somehow or other I formed a rule (in my mind) which, put tersely, reads: Never use enamel paper unless you have to, nor black ink if you can use another ink in its place. I don't believe I ever stopped to analyze it; but I do know that keeping that simple formula before me has kept me from getting into many a rut.

When you realize that there was no such thing as enamel paper until the advent of the halftone, forcing its invention, you can see that the only excuse for using enamel now is when you have a half-tone to print. (I include in the general term "enamel" all glossy surface papers.)

Apply the same rule to paper as to colors, drawings and engravings—"Talk to the person in the language he understands." This will mean the use of shiny paper to the uneducated man who wears celluloid collars (how beautifully they shine, don't they?), who buys near-patent-leather shoes because of their exaggerated polish and to whom shiny nickel is much more appealing than dull silver—glossy oak more alluring than fumed.

You know the richest form of booklet is that on antique stock, heavy with the very dignity of its worth. No enamel paper, no matter how great its sheen or how spotless its composition, can compare with such a sheet. And the people who get such a booklet, knowing nothing about paper, will unconsciously be prejudiced in its favor by the very richness and quiet worth which its every fibre proclaims. But not everything will call for this kind of paper. No. You will make the paper fit the article to be disposed of and the class of people to whom your appeal will go.

This subject, like that of art work and engravings, is practically inexhaustible. The main thing is to have your mind at all times awake to the necessities of selection—then you hardly can go wrong.

Typographical Arrangement

Probably the first man who claimed that type could be made to talk was heartily laughed at. In the period when the idea was first sprung type simply was used to express the ideas of the writer and no regard whatever was given to the character of the type used so that it actually "talked." More often it merely "lisped," or when it should have "whispered" it "thundered"—heavy gothics on millinery circulars, for instance.

To-day there's no more important phase in the making of your booklet's success than the type used to tell the story. And of course by "type" is meant all that goes with the mere letters—borders, ornaments, etc.

Again I exhort: "Make the message fit the man—talk to the person in the language he understands." This will be a wonderful help in getting the subject to your prospect with a maximum possibility of results.

Let's take a concrete case: We are going to get out a booklet advertising a florist—retail to the residents of a big city. It's an off season. Were it Thanksgiving or Christmas of course our style would be obvious. But it's neither, so we have to take into strict regard what we have for sale and the people to whom we are trying to sell.

Flowers! Doesn't this suggest at once the type we'll use? Packard, Artcraft, Avil—anything that is slightly irregular, that has graceful curves and is of medium weight. Our borders will be either naturalistic or conventionalized floral designs—nothing of the geometric pattern must obtrude. (Don't imagine I'm giving you something hard to obtain—every printshop worthy of the name has ample border of the kind I indicate.) We will use ample white space, just as we plant out our flowers with full regard to the contrast of brown earth and green lawn. And our colors? Why, what others than brown and green and their modifications either by tinting or neutralizing?

The paper has been chosen, of course—antique, either pale green or india tint for the text and a dull finish white enamel for our four-color process reproductions of hanging baskets, pot plants, etc. If we use a cord to tie this booklet—we probably will—it will be a silk floss rather than a hard cord, as better fitting the subject.

Now we have a circular to handle for a manufacturer of automobiles. He wants every dealer to "get busy." The season's going. Not enough machines to satisfy the board of directors have been sold. So a special inducement in the shape of a better discount or its equivalent is announced and a hurry-up call—an urge to immediate action—is made. What type shall we use? Well, what type would you use for a strong, imperative proclamation? Rugged, emphatic, compelling type such as Roycroft, Post, Blanchard, Cheltenham Bold—or one of the numerous faces that come in the same class.

Would you use a fancy initial or a delicate border? "No—let's dispose of all frills and get down to brass tacks," is about what you'd say were you asked. We wouldn't mind crowding in a lot of matter in the second half of our circular if we'd got a strong, impelling opening half. Which disposes of what type to use for this second portion—clear, strong characters, interspersed here and there with black face, caps and underlining. Color can be distributed much more freely through a job of this kind than through those pieces where it is introduced more for artistic reasons, for dignity or impressiveness, than for action. (A circular is used for the foregoing illustration so as to get across the lesson. Nobody would use a booklet to induce big sales—a circular or broadside would be so much more effective.)

In your correctly gotten-up booklet you will suit *everything* to the thing you are selling and the people to whom your appeal is to go. There must of necessity be modifications caused by the one factor or the other. The article you are endeavoring to sell will have one presentation

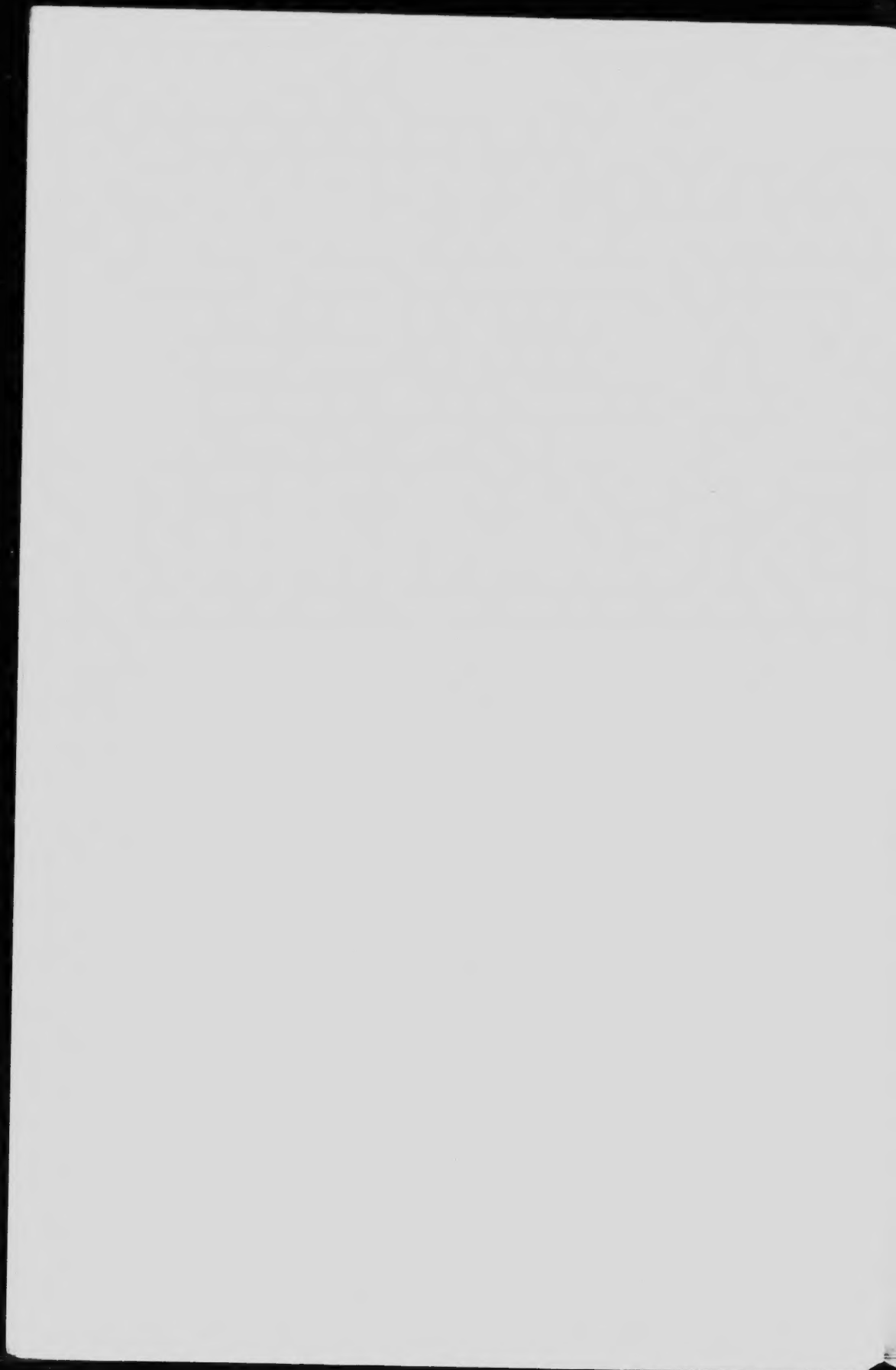
when such presentation is designed to reach the pocket-book of "Bill" in the lower class districts of the big city. It will be exploited by means of an entirely different one when we seek to interest "Reginald" in the wealthy zone that fringes that same big city.

And Watch Your Weights

That alliterative headline should be branded deep into memory, for the weight of your booklet may mean extra postage costs. A little trimming of the margins saved one big firm \$3,000, for the paper cut off brought the weight of the catalog down nearly an ounce. Multiply that fraction of an ounce by the thousands of booklets mailed and you'll have an item that merits sober study.

Again, there are papers that bulk thickly but really weigh less than some super-calendered stocks, just as there are papers of thin texture which will carry out your ideas and carry on your work as well as heavier stocks. If you are not familiar with paper stocks (and very few trained advertising men are) make it a rule to consult a printer of considerable experience, whose capacity is such that he has become well acquainted with all papers produced. Such a printer will save you much money and give you real service. Such a printer will work with you in the building of a dummy that saves steps in booklet creating as well as ensuring a larger return from the booklet when finished and mailed. The Mortimer Company Limited prides itself on being such a printer.

EVERY MAN stamps his own
mint mark, his own value, his
firm's character upon the printed
matter he mails out, and he can-
not expect to pass for more and
should not be disappointed if
prospects and patrons do not
give it more than face value



Answer This Question

Has any printer, to your knowledge, ever issued a booklet telling business men how to "develop the dummy"? Would any printing firm of your acquaintance mail out such books as these, to business houses who buy their printing of other firms? Would any printer you have patronized endeavor to help you to easier and better relations with his competitor?

Yet Mortimer Does This

And it will do more. Our firm stands ever willing to assist business men in the preparation of those dummies that will best express your ideas and the better sell your service or merchandise. This, too, without cost to you. Sending for one of our representatives entails no obligation. He will return to us and there will be a discussion of your problems at our round table gatherings of our staff. In turn, we will submit a report with recommendations and suggestions for the booklet. Should we be later employed to build your booklet, so much the better for both of us. If not, we'll smile just the same, determined to win your order the next time.

Why not consult us? Certainly, now is the best time—in advance of your next booklet. Remember, please, that we are more than printers, for under our spreading roofs one finds a complete establishment for the production of commercial and fine art printing, with a staff of writers, photographers, engravers, typographers and printers. And all are ready to work for you in unity and harmony. Trials tell why this firm has grown so steadily and consistently: because of success for clients. The enclosed return card is for your convenience.

THE MORTIMER CO. LIMITED

*Printers, Lithographers, Designers, Engravers
Producers of Advertising Literature*

257 - 259 Sparks Street, Ottawa
285 Beaver Hall Hill, Montreal
Excelsior Life Building, Toronto